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MODERN PRINTING ART

THE two printing exhibitions held this fall at the Art Institute and the establishing of classes in lithography in the School call our attention to the importance of printing as an industrial art. The exhibition of advertising art assembled by the Society of Art Directors of Chicago and the exhibition of printing organized by the American Institute of Graphic Arts demonstrate how far the element of the esthetic has already entered into the work of the advertiser and how far the American graphic arts, both in Chicago and the country at large, have gone in their artistic evolution.

Several significant facts have been brought out by these exhibitions. A successful piece of printing or an advertisement is shown to be not the work of one man, but the result of the co-operative effort and enlightenment of many. The engraver and lithographer work under very explicit technical limitations as compared with the artist, for which reason it is essential that the artist should have an understanding of the technical processes of reproduction, in order that the beauty of his original idea may not be lost in translation. And at the same time the more the man who does the mechanical work catches the idea of the artist, the more will his work contribute to the success of the finished product.

The Society of Art Directors points out in the catalogue of their exhibition the variety of workers who combine to produce an advertisement. The art director plans the "lay out," deciding on the scheme of picture, its treatment, style of lettering to be employed, decorative elements, borders, panels, and space for "copy." The results of his plans are dependent on the illustrator, the photographer, the designer who executes the borders and lettering, the typographer who sets the type, the men who engrave the plates, the color man who inks them, and the press man who ultimately finishes the "job."

Ever since Senefelder discovered the process of lithography, while he was making out his laundry list, there has been an atmosphere of mystery about the process, and, as in some other crafts, its so-called secrets have been more or less kept within the craft. While lithography with all the other processes of printing is taught in many of the art schools of Europe, the teaching of this subject in the United States has been restricted to a very small number of institutions. We have never had a comprehensive school of graphic arts in this country. The classes in lithography now being given in the School of the Art Institute are in co-operation with certain of those interested in lithography in Chicago.

CURRENT EXHIBITIONS

THE Thirty-third Annual Exhibition of American Oil Paintings and Sculpture will open with the Annual Reception of the Art Institute on Thursday afternoon November 4. The jury will consist of the following artists: painters, Ernest Lawson, Lawrence Mazzanovich, Charles Sydney Hopkinson, Everett L. Warner, Frank G. Logan, Alfred Juergens, Frederic M. Grant, Carl R. Krafft; sculptors, George E. Ganiere, Leon Hermant, Lorado Taft. The following prizes and medals will be awarded: the Mr. and Mrs. Frank G. Logan medal and the Potter Palmer gold medal, with their accompanying money prizes; the Norman Wait Harris silver and bronze medals with prizes; the Martin B. Cahn prize; the Edward B. Butler popular prize; and the William M. R. French Memorial Gold Medal. Honorable mentions will be awarded as follows: one to a landscape, one to an architectural subject, one to a portrait or figure piece, and three to sculpture. Fifty paintings have been invited for the exhibition. These will be eligible for prizes as well as the jury pictures and paintings by members of the jury.

The Twenty-eighth Annual Exhibition